

# RHAPSODY (No 1)

(IRISH RHAPSODY)

A.F. Pinto-Op.62

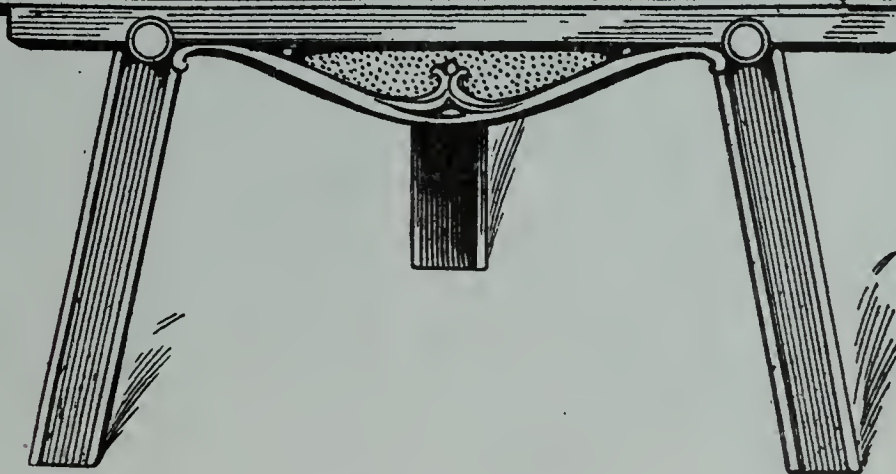
EDITION A HARP SOLO

EDITION B DUO - Harp and Piano

EDITION C HARP SOLO with the  
accompaniment of  
STRING QUARTET

EDITION D HARP and STRING ORCHESTRA

EDITION E HARP and SYMPHONY ORCHESTRA  
(Rented on application)



# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and  
     —Solo Violin  
     —Solo Cello  
     —Solo Flute

VIOLIN SOLO  
or CELLO SOLO  
WITH THE  
ACCOMPANI-  
MENT of  
PIANO

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and  
 " N—Viola, Violin

PIANO  
or HARP

## QUARTETS

O—Piano, Organ, Violin and Cello  
 P—Harp, Violin, Cello and Organ  
 Q—Harmonium, Violin, Cello & Piano  
 R—Harp, Piano, Violin and Cello  
 S—String Quartet and Harp  
 T—Harp Ensemble for three or more Harps  
 U—Harp or Piano, Violin, Cello & Viola

- |  |             |
|--|-------------|
| 1. Serenade Capricciosa "Star of Hope"                 | Pinto       |
| 2. Barcarolle "Venetian Echoes"                        | "           |
| 3. Paraphrase "Cantique Noel"                          | Adams       |
| 4. Paraphrase "Larghetto"                              | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                  | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"               | Ambrosio    |
| 7. The Swan  | Saint-Saens |
| 8. Berceuse  | Pinto       |
| 9. Reverie Pastorale                                   | "           |
| 10. Agitato e Serioso                                  | Parkhurst   |
| 11. Invocation   | Snoer       |
| 12. American Fantasie (for 2 Harps or Harp and Pianos) | Pinto       |
| 13. Pastorale  | Pergolesi   |
| 14. Solitudine   | Sodero      |
| 15. Le Soir  | Di Stefano  |
| 16. Rhapsody No. 1                                     | Pinto       |
| 17. Memories   | Previn      |
| 18. Meditazione Religiosa                              | Sodero      |
| 19. Poem "The Rosemary"                                | Pinto       |
| 20. Prelude "Sunset"                                   | "           |
| 21. Allegro Maestoso                                   | Hoberg      |
| 22. Intermezzo (Ideal)                                 | Pinto       |
| 23. "Ode to Spring"                                    | Briglia     |
| 24. "Impression Hebraique"                             | Shilkret    |
| 25. Impression (Appel D'Amour)                         | Garagusi    |
| 26. Melody "Reflective Mood"                           | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39. Reverie from Suite No. I             | Snoer                 |
| 40. Valse Caprice from Suite No. I       | Snoer                 |
| 41. Danse Novelette                      | Lowell Aistrup        |
| 42. The Mocking Bird                     | Winner Aistrup        |

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Dedicated to the memory of  
AGNES KEENAN PINTO

## HARP SOLO

## RHAPSODY

## No 1 (IRISH RHAPSODY)

A. F. PINTO, Op. 62

Member of the Faculty  
of the N. Y. College of MusicCan be played as a Harp Solo without the  
accompaniment of Piano or Orchestra.

**HARP SOLO**

*Allegro maestoso*

*molto vibrato*

*ff*

*Brillante*

*accel.*

**PIANO ACCOMP.**

*Allegro maestoso*

*ff*

*p*

Rhapsody, page 2, bottom

*vibrato*

*ff*

*ff*

*ff*

*Brillante*

*ff*

*accel.*

*sostenuto*

*fff*

*A*

*sostenuto*

*Cadenza*

*Brillante*

*8...*

*accel.*

*mf cresc.*

*pp*

*volato*

*(D# Ped.)*

*pp*

*poco rit.*



First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with triplets and a slur, marked *con gusto*. The lower staff features a bass line with a slur, marked *morendo*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, measures 5-8. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with a slur, marked *B* *strepitoso* *ff*. The lower staff features a bass line with a slur, marked *ff*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, measures 9-12. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with a slur, marked *B* *ff*. The lower staff features a bass line with a slur, marked *ff*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, measures 13-16. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with a slur, marked *ff*. The lower staff features a bass line with a slur, marked *ff*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, measures 17-20. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with a slur, marked *ff*. The lower staff features a bass line with a slur, marked *ff*. The system concludes with a double bar line and a repeat sign.

*Brillante*

8.

**C**

*poco accel.*

*ff*

**C**

*ppp*

*poco rit.*

*ff*

*volato*

*poco rit.*

*ff*

**D**

*rit.*

*ff*

**Furioso**

*con tutta forza*

*ff*

**D**

*rit.*

*ff*



This musical score page, numbered 6, contains three systems of music. Each system consists of a piano (p) part and a violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

**System 1:** The piano part begins with a *ff* (fortissimo) dynamic. The violin part features a melodic line with a long, sweeping slur. The system concludes with a *dim.* (diminuendo) marking.

**System 2:** The piano part continues with a *ff* dynamic. The violin part features a melodic line with a long, sweeping slur. The system concludes with a *dim.* marking.

**System 3:** The piano part continues with a *ff* dynamic. The violin part features a melodic line with a long, sweeping slur. The system concludes with a *dim.* marking.



[illegible]

Bisbiglianto

rit.

*PP misterioso*

rit.

Alto. *f*  
*p*

Alto. *f*  
*p*

*poco sostenuto e sempre dim.*

*pp* *ten.* *pp* *ten.*  
*ppp*

*E poco sostenuto e sempre dim.*



**F** Allegro maestoso  
*molto vib. >*

*ppp* *rall.* *ff* *marziale*

*rall.* *rall.*

**F** Allegro maestoso

*rall.* *rall.*

**G**

**G** Horns  
*mf*

*animato e un poco accel.* *a tempo dolce*

*ff*

*animato*

*poco rit.*

*H*

*mf* *f* *ff*

*E - a minor E - B7 - E -*

*poco - - rit. - - e - dim.*

*Handwritten notes and signatures at the bottom of the page, including 'Concell' and other illegible text.*



Orchestra Solo  
(Play in absence of Orchestra)

11

Allegro maestoso

Vivace

*ff*

Harp

*Brillante*

I Allegro maestoso

Vivace

*ff*

*p cresc. poco a poco*

Orchestra Solo  
(Play in absence of Orchestra)

Allegro maestoso

*ff*

Allegro maestoso

*ff*

Vivo

Harp

*cre - scen - do*

Vivo

*p*

*cre - scen - do*

Orchestra Solo  
(Play in absence of Orchestra.)

Allegro maestoso

poco meno dolce

Solo Harp Solo

sostenuto

Allegro maestoso

poco meno

mf

p

ppp

rall. e sempre calante

rit.

pp

rall. e sempre calante

sempre ppp

rit.

ad lib.

(B $\sharp$  F $\sharp$ )

fff

rit.



*rit. accel.*  
*p mf f ff*

Moderato molto espress.  
*ad lib. pp*

*poco accel. rit. f mf*  
*ff*

Echo

*pp f poco rit. accel.*  
*ff*

Musical score for the first system of a piano piece. The notation includes a grand staff with treble and bass clefs. The first system features a *rall.* marking, a *ff* dynamic, and an *Echo* section marked *pp*. The second system includes *p* and *rit.* markings, followed by *mf*.

Musical score for the second system of a piano piece. The notation includes a grand staff with treble and bass clefs. The first system includes a *sost.* marking, a *fff* dynamic, and a *rit.* marking. The second system includes an *animato* marking, a *poco accel.* marking, and a *K* (Coda) symbol. The third system includes a *col canto* marking.

Musical score for the third system of a piano piece. The notation includes a grand staff with treble and bass clefs. The first system includes a *cresc. e poco accel.* marking and a *12* measure number. The second system includes a *pp cresc. e poco accel.* marking and a *b* (flat) marking.



The first system of the musical score on page 15 consists of two staves. The upper staff is a piano part with a treble and bass clef, featuring a complex, rapid melodic line with many beamed sixteenth notes and some triplets. The lower staff is a vocal line with a single treble clef, containing a few notes and rests, some marked with a fermata.

The second system of the musical score on page 15 consists of two staves. The upper staff is a piano part with a treble and bass clef, featuring a rapid melodic line with many beamed sixteenth notes and some triplets. The lower staff is a vocal line with a single treble clef, containing a few notes and rests, some marked with a fermata. The system includes the following markings: *poco accel.*, *SOLO animato*, *subito*, and *gliss.*

The third system of the musical score on page 15 consists of two staves. The upper staff is a piano part with a treble and bass clef, featuring a rapid melodic line with many beamed sixteenth notes and some triplets. The lower staff is a vocal line with a single treble clef, containing a few notes and rests, some marked with a fermata. The system includes the following markings: *poco accel.*, *col canto*, and *poco accel.*

*animato assai* *con gusto*

*rall.*

*L*

*ff* *rit.* *accel.* *rall.* *dolcissimo* *pp*

*L*

*rit.* *gliss.* *M* *Animato con tutta forza* *molto ff vibrato*

*M* *Animato con tutta forza* *ff*



*Brillante* 8.....

*poco accel.* ***ff*** *gliss.* (ad lib.) *improvisante*

*Cadenza* *l. h.* *gliss.*

Prepare Ped. G $\flat$  E $\flat$  D $\sharp$  *r. h.*

**Sostenuto**

**N**

**ff**

**N** **Sostenuto**

**ff**

**Cadenza**

**Sostenuto**

*rit.*

*accel.*

*rit.*

*poco rit.*

*dolce*



*animato* *accel*

*p* *f*

*rall. e dim.* *brillante*

*ff*

*accel.*

*12*

*Presto**Allegro pomposo**Allegro pomposo*



First system of the musical score. It consists of two grand staves. The upper grand staff has a treble clef and a key signature of one flat (B-flat). It features a complex melodic line with sixteenth-note runs, each marked with a '6' and a slur, indicating a sixteenth-note scale. The lower grand staff has a bass clef and a key signature of one flat. It contains a rhythmic accompaniment with eighth notes and rests, marked with a '7'.

Second system of the musical score. The upper grand staff continues the sixteenth-note runs. The lower grand staff features a more complex accompaniment with eighth notes and rests, marked with a '7'. A large, sweeping glissando is indicated by a long, curved line and the word 'gliss.' in the right-hand part of the system. The number '12' is written below the glissando line. The system concludes with a measure marked 'l. h.' (left hand).

Third system of the musical score, marked 'animato' in both staves. The upper grand staff features a series of sixteenth-note runs, each marked with a '3' and a slur, indicating a triplet. The lower grand staff features a rhythmic accompaniment with eighth notes and rests, marked with a '3'. The system concludes with a measure marked '3'.

The musical score is arranged in three systems, each with a grand staff (piano) and a single staff (violin). The key signature has one flat (B-flat), and the time signature is common time (C). The first system begins with a piano introduction marked *ff* and *sempre marcatissimo*. The piano part features a series of chords and triplets, while the violin part has a melodic line with accents. The second system continues the piano's rhythmic pattern with octaves in the right hand and chords in the left. The violin part has a melodic line with a triplet. The third system features a *Cadenza* section, indicated by the word above the violin staff. The piano part has a melodic line with a triplet, and the violin part has a melodic line with a triplet. The score concludes with a final chord in the piano part.

*ff* *sempre marcatissimo*

*Cadenza*



*ff cresc.*

AT OPTIONAL  $\Phi$  cut to the last page if played as a Harp Solo without accomp.

**R** Allegro maestoso

*ff martellato*

**R** Allegro maestoso

This musical score is for a piece titled "Rhapsody" on page 26. It is written for piano and organ. The score is divided into three systems, each with two staves (treble and bass clef) for the piano and two staves for the organ. The piano part features complex textures with many triplets and sixteenth notes, often with slurs and accents. The organ part provides a harmonic and rhythmic foundation, also featuring triplets and sixteenth notes. The tempo is marked "mf" (mezzo-forte). The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings.



The musical score on page 25 is divided into two systems, each with a piano (p) and violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff (treble clef). The key signature is one flat (B-flat), and the time signature is 4/4.

**First System:**

- Piano:** The right hand features a continuous sixteenth-note pattern, marked with a '6' and the instruction *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part consists of a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Second System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Third System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Fourth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Fifth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Sixth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Seventh System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Eighth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Ninth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

**Tenth System:**

- Piano:** The right hand continues with sixteenth-note patterns, marked with a '6' and *sempre cresc.* The left hand plays a similar sixteenth-note pattern, also marked with a '6' and *sempre cresc.*
- Violin:** The violin part features a series of sixteenth-note runs, marked with a '6' and *sempre cresc.*

This musical score is for a piece titled "Rhapsody - 26". It is written for piano and features a variety of musical textures and dynamics. The score is organized into three systems, each with a grand staff (treble and bass clef).

**System 1:** The first system begins with a treble staff containing a series of trills, each marked with an accent (^). The bass staff provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) appears in the middle of the system. The second measure of the first system includes a *p* (piano) marking in the treble staff.

**System 2:** The second system continues the trill motif in the treble staff. A dynamic marking of *f* (forte) is present. A trill in the treble staff is marked with *ten.* (tenuto). The bass staff features a series of eighth notes.

**System 3:** The third system features a complex texture. The treble staff includes a section marked *gliss.* (glissando) and a large arpeggiated figure labeled *12*. The bass staff has a series of eighth notes. The final measure of the system features a large arpeggiated figure labeled *15*. The piece concludes with a *pp* (pianissimo) marking in the bass staff.



9 9 3 3

*f*

*accel*

3 3 3 3

3 3

*volato*

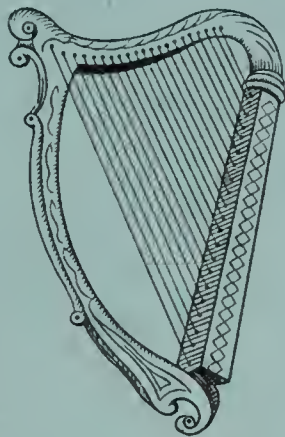
*f*





## HARP SOLO'S

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Allegretto - (Canzonetta)  
Andante - (Withered Flowers)  
Allegro Scherzoso - (Bagatella)
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3. Rock of Ages.....*Hastings*  
4. Holy, Holy, Holy.....*Dykes*  
5. Abide With Me.....*Monk*  
6. Onward Christian Soldiers.....*Sullivan*
- 155 IN COLONIAL DAYS.....*Snoer*

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# HARP SOLO'S

- |   |                |   |                 |
|---|----------------|---|-----------------|
| 1. Butterflies . . . . .  | Verdalle       | 86. The Lily (from the Floral Suite) . . . . .                | Pinto           |
| 2. Valse Caprice . . . . .  | Snoer          | 87. Danza Fantastica . . . . .                                | Cella           |
| 3. Idyl—Moment Musical . . . . .                                    | Loukine        | 88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . | Pinto           |
| 4. Intermezzo Romantic . . . . .                                    | Kastner        |   |                 |
| 5. Serenade Capricciosa . . . . .                                   | Pinto          | 89. { Poem Erotique . . . . .                                 | Grieg           |
| 6. The Faïres Dream . . . . .                                       | Robinson       | { Largo—(from Xerxes) . . . . .                               | Handel          |
| 7. Fantasie (Last Rose of Summer) . . . . .                         | Schuetze       | { Humoreske . . . . .   | Dvorak          |
| 8. Paraphrase—Robin Adair . . . . .                                 | Pinto          | 90. { Souvenir . . . . .                                      | Drda            |
| 9. Scherzo—Reves—Apré le Bal . . . . .                              | Bousqué        | { Traumerie . . . . .   | Schumann        |
| 10. Tarantella in C minor . . . . .                                 | Nadernan-Pinto | { Farewell . . . . .  | Beethoven       |
| 11. Petite Fantasie—(Last Rose of Summer) . . . . .                 | Pinto          | 91. { Salut d'Amour . . . . .                                 | Elgar           |
| 12. Paraphrase—Nearer My God to Thee . . . . .                      | Mason          | { Minuet—(Grandmother) . . . . .                              | Grieg           |
| 13. One Sweet Solemn Thought . . . . .                              | Ambrosio       | { Musical Moment . . . . .                                    | Schubert        |
| 14. Spring Thought . . . . .  | Schuetze       | 92. { Chant sans paroles . . . . .                            | Tschaikowski    |
| 15. Berceuse . . . . .  | Sodero         | { Berceuse—(from Jocelyn) . . . . .                           | Godard          |
| 16. Evening Hour . . . . .  | Standing       | { Ronde d'Armour . . . . .                                    | Westerhout      |
| 17. Petite Petrouille . . . . .                                     | Seibert        | 93. { Melody in F . . . . .                                   | Rubinstein      |
| 18. Vision . . . . .  | Verdalle       | { Madrigale . . . . .   | Simonetti       |
| 19. Lullaby—Berceuse . . . . .                                      | Kastner        | 94. { Spring Song . . . . .                                   | Mendelsohn      |
| 20. Souvenir d'Italie—Petite Barcarolle . . . . .                   | Di Stefano     | { Calm at Sea . . . . .                                       | Schubert        |
| 21. Dance Characteristic . . . . .                                  | Savasto        | { Minuet in E . . . . .                                       | Mozart          |
| 22. "Heather Bells" . . . . .                                       | Hamilton       | 95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . .  | Beethoven       |
| 23. Dance of the Nymphs . . . . .                                   | Seibert        | { Song of India . . . . .                                     | Rimsky-Korsarov |
| 24. Fantasie Canadien . . . . .                                     | Bambrick       | { Prelude in C minor . . . . .                                | Chopin          |
| 25. Preludio in D flat . . . . .                                    | Loukine        | 96. { Nocturne—Op. 9 No. 2 . . . . .                          | Chopin          |
| 26. La Mandolinata . . . . .  | "              | { Evening Star . . . . .                                      | Wagner          |
| 27. Intermezzo . . . . .  | "              | { Andante . . . . .   | Haydn           |
| 28. Fantasie—Sur Kjerulf Berceuse . . . . .                         | Pinto          | 97. Air—(from Samson and Delilah) . . . . .                   | Saint-Saens     |
| 29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . | "              | { (My Heart at Thy Voice) . . . . .                           |                 |
| 30. Petite Berceuse . . . . .                                       | "              | 98. Miniature Suite—(for Clark Irish Harp) . . . . .          | Pinto           |
| 31. At the Brook . . . . .  | Loukine        | 99. Valse Caprice in D flat . . . . .                         | Massino         |
| 32. Impromptu . . . . .   | "              | 100. Suite—"Adirondacks Sketches" . . . . .                   | Pinto           |
| 33. The Squirrel . . . . .  | Togerson       | 101. Suite—"Romantic" . . . . .                               | "               |
| 34. The Lake Scene . . . . .  | Pinto          | 102. Suite—"Floral Thoughts" . . . . .                        | "               |
| 35. "Sunset" . . . . .  | Pinto          | 103. Mazurka de Concert . . . . .                             | Carlo Sodero    |
| 36. The Daisy—Valse Caprice . . . . .                               | "              | 104. Ella Wheeler Wilcox Poem, "The Harp" . . . . .           |                 |
| 37. Impromptu . . . . .   | "              | { (Music setting for Harp Solo) . . . . .                     | Lapetino        |
| 38. Dancing Shadows . . . . .                                       | Standing       | 105. Impromptu in Fa Minore . . . . .                         | Carlo Sodero    |
| 39. Barcarolle—Tales of Hoffman . . . . .                           | Seydel         | 106. Legende . . . . .  | Quintile        |
| 40. Caprice . . . . .   | Pinto          | 107. Nocturno . . . . .                                       | Shaw            |
| 41. The Violet . . . . .  | "              | 108. Xmas Carol (Holy Night) Arr. . . . .                     | Pinto           |
| 42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . .    | Hass           | { (For the Clark Irish Harp) . . . . .                        |                 |
| 43. Etude de Concert . . . . .                                      | Seydel         | 109. Legende . . . . .  | Domenico-Sodero |
| 44. At the Spring . . . . .   | Pinto          | 110. Suite No. 1 . . . . .                                    | Shaw            |
| 45. "The Rosemary" . . . . .  | "              | { (a) Prelude (Ricordanza) . . . . .                          |                 |
| 46. Pastoral Reverie . . . . .                                      | "              | { (b) Poem (Cyclamen) . . . . .                               |                 |
| 47. "Autumn Thought" . . . . .                                      | Loukine        | { (c) Scherzando . . . . .                                    |                 |
| 48. Intermezzo—from the "Idealist" . . . . .                        | Pinto          | 111. Cing Petite Preludes Intimes . . . . .                   | Salzedo         |
| 49. Etudes—Six Petite Canons . . . . .                              | Togerson       | { (a) Tenderly Emoted . . . . .                               |                 |
| 50. Scherzo . . . . .   | Sodero         | { (b) Dreamingly . . . . .                                    |                 |
| 51. Rondo Capriccioso . . . . .                                     | Cella          | { (c) Profundly Peaceful . . . . .                            |                 |
| 52. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . .      | Rogers         | { (d) In Self-Communion . . . . .                             |                 |
| 53. Gavotte Antique "PYTHAGORA" . . . . .                           | Garagusi       | { (e) Procession-Like . . . . .                               |                 |
| 54. The Nymphs . . . . .  | Schildkret     | 112. Theme with Variations . . . . .                          | Nadernann       |
| 55. L'Elegante—Polk Caprice . . . . .                               | Lapitino       | { (For the Irish or Concert Harp) . . . . .                   |                 |
| 56. Valse Melodieuse . . . . .                                      | Pinto          | 113. Suite No. 1 . . . . .                                    | Cella           |
| 57. Paraphrase—"Believe Me If All Those Endearing . . . . .         | "              | { (a) Serenade . . . . .                                      |                 |
| { Young Charms" . . . . .   | "              | { (b) Reverie . . . . .                                       |                 |
| 60. Réverie . . . . .   | Holy           | { (c) Bagatelle . . . . .                                     |                 |
| 61. Pensiero Lontano . . . . .                                      | Cella          | 114. Poem (for ensemble of harps) . . . . .                   | Pinto           |
| 62. Oriental . . . . .  | Nicoletta      | 115. Suite No. 2 . . . . .                                    | Snoer           |
| 63. A Winter Tale . . . . .   | Davis          | { (a) Andante Religious . . . . .                             |                 |
| 64. Impression . . . . .  | Sodero         | { (b) Reverie . . . . .                                       |                 |
| 65. Le Matin . . . . .  | Di Stefano     | { (c) Valse Lente (in D flat) . . . . .                       |                 |
| 66. FUGA—(a) Allégo mod.—(b) Mod. quasi And.— . . . . .             | "              | 116. Suite No 1 . . . . .                                     | Snoer           |
| { (c) Allegro . . . . .   | Quintile       | { (For the Irish or Concert Harp) . . . . .                   |                 |
| 67. Valse caprice . . . . .   | Lapitino       | { (a) Andante Pastorale . . . . .                             |                 |
| 68. Peace Dance (for the Clark Irish Harp) . . . . .                | Pinto          | { (b) Theme with Variations . . . . .                         |                 |
| 69. RHAPSODY No. 1—(The Irish) . . . . .                            | "              | { (c) Intermezzo . . . . .                                    |                 |
| { Introducing (3) popular melodies . . . . .                        | "              | { (d) Petite Valse Lento . . . . .                            |                 |
| 1. Killarny. . . . .  | "              | 117. Petite Suite "Oriental Colors" . . . . .                 | Di Stefano      |
| 2. The Harp That Once Through TARA'S HALL. . . . .                  | "              | { (a) Danse "Arabe" . . . . .                                 |                 |
| 3. Believe Me, If All These Endearing Young Charms. . . . .         | "              | { (b) Chanson Orientale . . . . .                             |                 |
| 70. ALBUM OF OLD MASTERS. . . . .                                   | "              | { (c) Hindoo Dance . . . . .                                  |                 |
| 71. Corale . . . . .  | Palestrina     | 118. "Suite Religioso" . . . . .                              | Arr. Pinto      |
| 72. Galiarde . . . . .  | Frescobaldi    | { (a) Come Ye Disconsolate . . . . .                          |                 |
| 73. Preludio . . . . .  | Scarlatti      | { (b) Silent Night . . . . .                                  |                 |
| 74. Giga . . . . .  | Durante        | { (c) Abide With Me . . . . .                                 |                 |
| 75. Tema con variazione . . . . .                                   | Corelli        | { (d) Nearer My God to Thee . . . . .                         |                 |
| 76. Gavotte . . . . .   | Zipoli         | { (e) Old Hundred . . . . .                                   |                 |
| 77. Pastorale . . . . .   | Pergolese      | { (f) Adeste Fideles . . . . .                                |                 |
| 78. Allegro . . . . .   | Turino         | { (g) See the Conquering Hero Comes . . . . .                 |                 |
| 79. Andantino . . . . .   | Cimarosa       | 119. Sketches of the Black Forest . . . . .                   | Kruger          |
| 80. Minuetto . . . . .  | Pagnani        | { "No. 1—Scene at the Brook" . . . . .                        |                 |
| 81. Prayer from "Otello" . . . . .                                  | Suerth         | 120. No. 2—The Lake . . . . .                                 |                 |
| 82. Caprice . . . . .   | Nicoletta      | 121. No. 3—The River . . . . .                                |                 |
| 83. Clear Sky—(Douce Eclacie) . . . . .                             | Achard-Prothin | 122. Five Preludes . . . . .                                  | Loukine         |
| 84. Evening (Berceuse) . . . . .                                    | Davis          | 123. Album No. 2 . . . . .                                    | Selected        |
| 85. Impromptu Caprice . . . . .                                     | Quintile       |   |                 |